The Exhibition Concept for Indonesia's New Fine Art

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This exhibition is better described as scribbling in an exhibition space. It was held at the *Balai Budaya Jakarta* (Jakarta Hall of Culture), from 23-28 August 1976.

Departing from the question: "what really is our art?" the concept is is based on the uncomfortable feeling, that fine art in Indonesia doesn't really know which direction it's heading in or the steps it has taken previously. The concept of this exhibition offers a two strike action, firstly deconstructing the egoism and "public image" of Indonesian art, and secondly turning to the History of Fine Art in Indonesia.

The exhibition process was divided into two parts. From 23-25 August, there was a graffiti action, and on the 26-28 August these works were exhibited.

From 23-25 August, a number of Indonesia's New Fine Art members and some of their sympathisers gathered at the *Balai Budaya,* holding a kind of marathon discussion. Chatting, debating, joking, thinking, exchanging opinions, and reading a few books. The conclusion of these discussions and a number of other problems that could not be summarised were also grumbled about and then written up or graffitied, drawn onto paper which was freely stuck up along the walls of the gallery without much organisation.

The only thing agreed to was that "the problems of art" were the main topic of conversation, and within this individuals were dissolved into collective thinking. Pictures, writing, photos, plastic, newspaper clippings, even three-dimensional objects like chairs, sandals and sculptures were all mixed together with writing about art, history, aesthetics, social and political science, and of course a few conclusions.

It was certainly not finished work, and also not an exhibition that took into account the spatial order. So, it is not so strange that when the graffiti was exhibited from 16-28 August, a number of observers did not immediately catch the intention of the exhibition, although there was a kind of tangible explosion.

Of course, the concept for this exhibition was not intended to be a summary of the problems of art in Indonesia, which could be said to be in crisis. It was more like a strike by people who felt an absurdity in the development of our art.

In this exhibition a Diagram of the History of Indonesian Art Since Raden Saleh was exhibited, complete with periodisation (based on Sanento Yulimans divisions) and the artist's concepts. There was even a kind of recipe for becoming an "artist" with the formula: eccentric behaviour, sky-high prices, sweet and simple paintings, frequent overseas exhibitions and so on. There was a diagram of categorisations of the art of four cities: Yogya, Bandung, Surabaya and Jakarta. Not to be left out, ert education was depicted as more like "masturbation time" for teachers who shape students into disciples based on their teacher's interests. Of course there were caricatures, and pictures that were almost opaque in their intentions, impossible to tell whether they were joking or motivated by irritability.

This was the Exhibition Concept for Indonesia's

New Art, a process of thinking and speaking with the public, the art public, but mostly importantly conversation between the members of the movement. Trying to compare the contents of their heads, and seeking similarities in their problems. This exhibition is has great significance for the Movement; to keep on taking step after step.